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REVIEW.

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WE are glad to note that at the annual meeting of the Association of Musical Competition Festivals held last month, it was stated that the membership had grown from 200 to 400 during the year. This proves beyond all doubt—if proof was needed—that the interest in the movement is growing. Choral competitions, so long as they are conducted in friendly rivalry, are productive of much good, and we look forward hopefully to the time when every county at least will have its annual festival.

♦♦♦♦

We use the expression "friendly rivalry" because, in some cases, a spirit of bitterness and jealousy enters into the competitions which is exceedingly prejudicial. And we believe this unwholesome spirit is increased to a certain extent by reporters giving *their* decisions on competitions which do not correspond with the award of the appointed adjudicators. Every man is entitled to his opinion; but whether it is wise to print it, when it does not agree with the official decision, is very doubtful. It irritates the winning choir to be told they ought to have been placed in a lower position, and the losing choirs—which ought to be in a higher position, according to the reporter—are apt to think themselves unjustly dealt with. A properly qualified adjudicator is appointed; he listens to the competition "without fear or favour," and he gives his decision, from which there is no appeal. It seems to serve no useful purpose, but quite the contrary, for an irresponsible and anonymous reporter to declare *his* adverse verdict. He must indeed be a bold man who will venture to publish his opinion against the decision of such eminently qualified men as Dr. McNaught, Dr. Coward, etc. But such audacity has been known.

Losing choirs very frequently become depressed, and have not the heart to go in again. A judicious adjudicator can do much to prevent this by wise speech when giving his verdict. It is possible to point out faults, and to enumerate the good qualities of a choir at the same time; and a few words of encouragement, with some suggestions for overcoming the defects in their singing, will go a long way to make them decide to enter another time. Only last month an instance of this came to our notice. The conductor of a winning choir wrote us thus:—

"We entered the contest last year, and being completely overcome by nervousness, we got where we deserved to be—last. But we came home determined to work hard to win a higher place next time, and it has been a stimulus to us all through the year, and the work has brought us more pure pleasure than I can express. Of course, gaining the prize this year has encouraged us still more, and we are going to work harder than ever to keep the reputation we have won."

♦♦♦♦

Organists, choirmasters and choristers will now all be enjoying a well-earned and needed rest. We hope they will all have a good time and return to their work thoroughly refreshed. Should any of the singers indulge in the proverbial omnibus driver's holiday, and offer to assist in the choir at the church they are visiting, their help will no doubt be heartily welcomed, because choir stalls are only half filled at this season of the year.

♦♦♦♦

How much the character of concerts has altered during the last twenty years! Formerly oratorio performances were given much more frequently in churches, and by suburban and small town choral societies, than is the case to-day. Recently a well-known organist, who

is recognised as one of the best accompanists of the day, told us that a quarter of a century ago he was engaged perhaps eight or ten times each winter month to accompany an oratorio or cantata where an orchestra was not available; but now those engagements are few and far between, because such concerts are not given. Young vocalists also complain that the openings are very few now compared to what they were years ago. Many go so far as to say that unless you are in the very front rank, to get any engagement at all it is necessary to dress in costume and announce your party as the "Jovial Jesters," or some such title. We fear there is considerable truth in this.

♦♦♦♦

"Is a conductor entitled to disregard the metronome mark of a composer?" is a question that has been put to us. Certainly he can do so if he likes, and in some pieces it can be done

with advantage. A young writer, sitting at his desk may, without having heard what he has written, put down the metronome mark, which a well-qualified conductor may later on find needs alteration. It will, however, be generally found that an experienced writer—especially if he is a conductor also—is not far out, and it would be unwise to take any liberties with his time. As a general rule, a composer's intentions and instructions should be faithfully observed. In anthems and part songs, if the metronome mark does not commend itself to the conductor, it is better not to take up the composition at all, unless there is some very special reason for adopting it.

♦♦♦♦

We are requested to state that copies of the photograph taken of the N.C.U. Choir at the Crystal Palace on June 22 may be obtained from Mr. A. Berridge, 24, Wallingford Avenue, North Kensington, price 3s. each.

Passing Notes.

ISN'T that paragraph in the July JOURNAL about voices suggesting different colours just a little too pronounced in its "preciousness"? Pray recall that it is not our editor, but a certain Mrs. Northesk Wilson who gives voice to this crazy notion. For it is a crazy notion, and there are many such to be met with in these days, when writers practise so little the virtue of restraint. One of my particular hobbies is gardening, and I was reading the other day a new book, by a lady, called "Nature's Own Gardens." The introduction to this work is a good instance of the preciousness of which I have spoken; for it compares the flowers of the field to a song which lives "singing in our eyes." Here is a characteristic sentiment about the dog-violet:

To me the violet's colour suggests both Aspiration and deep Comfort. The blue of the sky that draws us upward and outward from our little selves, and the purple of the distant earth, that purple-blue that soothes and hushes the spirit with a sense of distance. For distance is freedom; and the colour of distance has no sense of cramp or shock or hindrance in it.

Now that is simply what the Americans call "high falutin." There is no sense in it. In fact, it might be described as "clotted nonsense." So with this bunkum about voices suggesting different colours. Not one person in ten thousand ever thinks of colour in connection with voices. You might as well contend that a potato suggests blue, while an onion suggests red.

A contemporary is offering a money prize for a new sea-song which sailors will really sing. I should be glad to win the prize, but if I did, I would have little hope of my ditty being taken up by Jacky Tar. See what Admiral Sir Cyprian Bridge says in his introduction to Mr. Frowde's recently-published selection of "Sea-Songs and Ballads." Sailors have their own songs, made for the most part by them-

selves, and they are quite unconnected with literature or the concert-room. The great majority of the more celebrated sea-songs (so-called), or songs intended to bring before shore-going listeners the ways of seamen, rarely came under the notice of seamen themselves. For example, the earliest of Dibdin's sea-songs (it was Dibdin who sang of "Tom Bowling," remember) was sung at Covent Garden Theatre, a place not much patronised by those who "go down to the sea in ships." For a long time the air of such a song would have been as much above the heads of an audience of sailors as the music of Wagner is above the heads of the New Cut and the Mile End Road.

I sympathise very much with a gentleman who writes to an American contemporary complaining of the remarkable lack of variety and initiative shown in the programmes of piano recitals. The composers are varied enough, but there is an eternal sameness about the compositions, which becomes as wearisome as the sunless days from which we have so long been suffering. Pure Bach we never hear at a piano recital: nobody thinks of giving us one of the splendid suites or toccatos, or some of the "forty-eight." On the other hand, what we *do* get from everybody is a painful "derangement" of an organ fugue by Liszt, or Tausig, or D'Albert; or perhaps the Chromatic Fantasia.

Beethoven is represented by the C sharp minor, the Waldstein, the Appassionata, and almost by these alone. Schumann, for all that we should know, never wrote anything but the Carnival and the Fantasiestücke. Schubert figures solely as the composer of the Wanderer Fantasia; and even the selection from Chopin is strangely limited, considering the very wide range of choice in his case. As a matter of course, all the recitalists put

in a Liszt piece, though they must know perfectly well that most people thoroughly dislike Liszt's fireworks. The fact seems to be that pianists are very like a flock of sheep in this matter. Their creed is effectiveness from the sensational standpoint, and each wants to play just what the other plays, in case it should be thought that he *can't* play it. At least that is my solution.

A most extraordinary proposal is reported from Presbyterian Scotland. The "Wee Frees" are preparing a special edition of the Scottish Psalter, with the music of the tunes in full score, so that amateurs will find a difficulty in playing through the book—on Sundays at least! According to these strait-laced stick-in-the-muds, it is a sin to sit down and aimlessly play through a hymnal on Sundays. "The extended harmony will stop that, as not every man can read the four parts so extended, for this unprofitable purpose." There is nothing for this but the hackneyed phrase—comment is superfluous.

It is astonishing how the "Sweet Singer of Israel" has been tortured since he was first made to "run in rhyme." He has been twisted and trimmed to meet the views of Calvinists and Arminians, of Methodists and Presbyterians. One bold versionist (a lady) doctored him so as not to offend "the various denominations." But perhaps the most remarkable instance of using David with a purpose was that of James Maxwell, "student of divine poetry, Glasgow," who in 1773, full of the prejudices of his Church against the organ in public worship, prepared a version of the metrical psalms from which

all references to instrumental music were carefully eliminated. It was a pretty tough job that! But Maxwell got over it fairly well until he came to Psalm 150, when he ingeniously laid the responsibility of his compelled references on the Jews! Paisley and poetry are almost synonymous, but though Maxwell was a Paisley man, I am bound to say that his metrical psalms are not poetry. But indeed no metrical psalms are—not even the Duke of Argyll's.

Somebody has made the alarming discovery that physical development follows the practice of the cornet and the trombone. The discovery came about in this way. A band of forty members was photographed lately. Incidentally the chest measurement of the players was taken, and the trombone man came out first, with a chest circumference of 45 inches and an expansion of five inches more. The cornet man made a good second; and all the wind instrument players were found to have greater chest capacity than the "string" men. It is with grave forebodings that I publish these facts. Not so much is to be feared from the trombone players. But the unprincipled individuals who, in the dead of night, wake the echoes with the wild wails of a cornet are sure to have their numbers added to. And then there will be more epitaphs like that sadly suggestive announcement on the Irishman's tombstone: "Paddy O'Rafferty: His neighbour played the cornet." Thank goodness my neighbour plays only—the ocarina!

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., TRINITY, TORONTO; F.R.C.O.;
L.MUS.L.C.M.; L.MUS.T.C.L.

(Author of "The Student's Harmony," "The Organ Parts of Mendelssohn's Oratorios," etc., etc.)

OF the musicians born during the month of August there are many who have attained to considerable prominence, but few of premier rank. Perhaps the chief name amongst Continental musicians is that of Moritz Moszkowski, the celebrated composer of pianoforte and orchestral music. Other noteworthy names are those of Ambroise Thomas, the composer of "Mignon"; Aloys Schmidt, a name reminiscent of five-finger exercises; Chaminade, the French lady-composer of drawing-room music; Porpora, the old-world singing master who had Haydn for his accompanist; Christine Nilsson, the Swedish soprano; Papini, the violinist; Bochsa, the harpist; Helmholtz, the scientist; and Silas, Hesse, and Dubois, the organists and organ composers. But as a favourite English month, August has been kind to English musicians. She can count amongst her children the excellent church musicians Sir F. A. Gore-Ouseley and Sir Joseph Barnby, both born on the 12th of the month; Sir A. Mackenzie and Dr. Cummings, both born on the 22nd; Sir George Grove, the celebrated musical historian, and Mr.

W. T. Best, the prince of all past organists, both born on the 13th; the composers Frederic Clay and Coleridge-Taylor; the pianist Walter Macfarren; the vocalists Anna Williams, Daniel Price, and "Signor" Foli; and the cathedral organists and church musicians Dr. S. Arnold, Dr. S. S. Wesley, Dr. J. C. Bridge (of Chester), and Mr. George Riseley (of Bristol), all of whom, in the church or the concert-room, have laboured hard and successfully to uphold the best traditions of English music.

The promoters of the Orlando Gibbons Commemoration Service, held in Westminster Abbey on June 5th, have had no cause to complain of neglect by the public or musical press. Looking over a *Times* report of the preparations for this function, I was somewhat amused to find the writer stating that the adaptation by Sir Frederick Bridge of a double chant from phrases of Gibbons' celebrated madrigal, "The Silver Swan," was resorted to because in the lifetime of Gibbons "the tiresome hybrid known as the Anglican Chant had not got

itself invented." This is a statement more remarkable for its historical accuracy than for its literary elegance, and even then it is a case of "little Latin and less Greek." For the Anglican Chant is a national art-form evolved, or developed, and not invented. Being peculiar to the services of the English Church, to call it a "hybrid" is a confusion of terms for the sake of a very doubtful literary effect. The charge of its being "tiresome" is best refuted by the fact that its rhythmical structure—an irregular phrase of seven instead of eight bars—has attracted the attention of such able theorists as Ouseley, Stainer, and Prout; clever contrapuntists have chosen this form for the expression of some of their most interesting combinations (e.g., the double chant in G, *per recte et retro*, by Dr. Crotch); while modern English composers have adorned the form with some of the most beautiful and interesting of melodic figures and fragments. The permanence and the popularity of the Anglican Chant in our services proves that the only "tiresome" thing about it is its utter insusceptibility to the attacks of Gregorian prejudice.

Dr. Stubbs, of New York, writing in a recent issue of the *New Music Review*, gives a rather gloomy account of what he terms "the unchurchly selections, vocal and instrumental, which appear on the printed service lists" of prominent American churches. Thus Nevin's song, "The Rosary," was sung during an offertory, and a chorus from Rossini's "Semiramide" "sung to a paraphrase"; while "all sorts of preposterous pieces were played at Lenten recitals," the "preposterous pieces" including selections from such operas as "Aida," "Tannhäuser," and "Samson and Delilah." Dr. Stubbs goes on to remark that "the beauty of church music consists in its appropriateness," and that a good deal of music, "however pleasing it may be in the concert hall or opera house, becomes positively shocking in church, because it does not belong there." All this is very true, and equally applicable to church music on both sides of the "herring-pond." But I do not think that in this country any but the very lowest class of professional organists would be found preferring the husks of operatic paraphrases and arrangements to the substantial fare provided in legitimate church and organ music. And many undesirable things which are performed in our churches would never be heard there were printed or typed lists of service music prominently exhibited in every place of worship. The congregation would then be able to see for themselves the kind of musical fare upon which they were being fed; and, in these days of increasing musical education, they could safely be trusted to see that they were being supplied with the most appropriate and nutritious musical diet.

"Just about this time," as Uncle Remus would express it, the penny post brings me no small number of specimen harvest anthems. These, in justice to the composers, and in the somewhat delusive hope of being similarly treated, I always glance carefully through, trusting to light upon something

which I may be able to personally introduce or recommend. Unfortunately, my reading often results in the discovery of what is either crude or curious, rather than of what is really useful. One anthem I recently opened claims to be founded upon the Austrian National Anthem, although what the latter has to do with an English harvest is by no means clear to me. But the composer of the anthem now under notice, in attempting to introduce his selected theme in a quasi-fugal manner, has not only assigned the answer (which, by the way, is somewhat inaccurate) to altos and tenors in unison, but he has attempted to set the first two phrases of Haydn's hymn to the second clause of the first verse of Psalm cxlvii., Prayer-Book version, with the result that nearly all the accents are misplaced. The effect may be imagined by singing the following to the opening strains of the Austrian Hymn:—

"For it is a good thing to sing."

This is the sort of thing I am often encountering in amateur compositions sent for revision; but composers essaying anthems should know better than, as Professor Prout puts it, "to put such unimportant words as articles and prepositions on the accented beats of the music." The result is anything but "a good thing to sing."

In protesting against the editing of Free Church hymnals by Anglican musicians, I always thought I was indulging in the luxury of a solo performance. But a perusal of an interesting little booklet by Mr. H. F. Nicholls, of Victoria Congregational Church, Newport, Mon., proves beyond the possibility of a doubt that, at least, I have only been participating in a duet. Says Mr. Nicholls, "it is passing strange that when a new hymnal is required, the Free Churches should invariably seek the services of a Church of England musician and pass over their own men. There is no question of the ability of those chosen, but this is a case where sympathy and interest in Free Church music should be an important consideration." This is distinctly good, but I can assure Mr. Nicholls that if there is no question of the musical ability of these editors, there is a very great and serious question as to their suitability. There is also a very serious question as to the amount of time they are prepared to devote to their so-called "editing." Much of this is never done in detail by the Anglican musician whose name adorns the title-page. The work is largely "put out," and executed by sundry and divers pupils, friends, and dependents. Hence the reason for the grammatical errors which some of our Anglican-edited hymnals contain. In preferring Anglican musicians to edit their hymnals and to open their organs, Nonconformist church officers and pastors may, or may not, be aware that they are seriously injuring the professional reputation of men of ability and integrity in the Free Church ranks. But I doubt very much whether the former gentlemen are aware that, occasionally, they are being duped into the bargain. The reading of this paragraph may, perhaps, set some of them a-thinking.

Master Musicians.

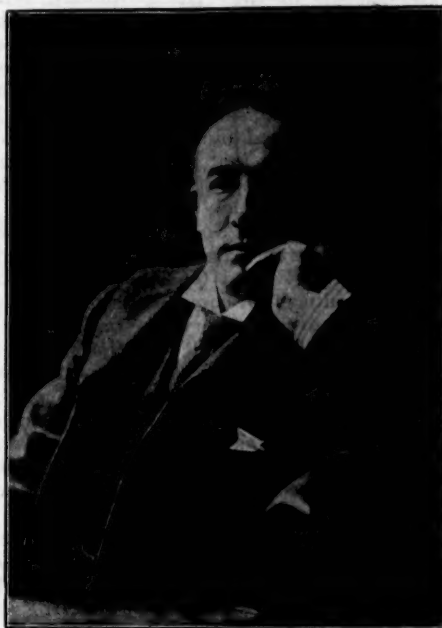
MR. EDWARD GERMAN.

ONE of the most melodious composers of the present day is undoubtedly Mr. Edward German, who, whether in orchestral music, part-songs, or comic opera, is equally at home in producing strains that catch the ear, and at once become popular. Unfortunately, much of the so-called "popular" music is of a very trashy character; not so Mr. German's, for whatever he writes is the product of a thorough musician, and will stand the closest musical criticism. It is constructed on thoroughly artistic and scholarly lines. A man who can write such exhilarating music is a public benefactor, and does much to brighten humanity.

Mr. Edward German's first musical experiences were gained in the organ loft, in the humble sphere of organ blower to his father, who was honorary organist at the Congregational Church at Whitchurch, Shropshire. He was born on February 17, 1862, and from both parents he inherited a love for music. This developed at an early age, for when six years old he formed a boys' band, he being the conductor. While still a lad he joined the choral society in the town, and there gained some knowledge of vocal music. Even at this early age he was much interested in engineering, and his parents thought that would probably be his life-work. While he was studying books on the subject, however, he was also giving much attention to music. He formed another band, composed of violins, flute, and cornet, his sister "filling in" on the piano. For this band young German "arranged" the music, which was chiefly of a light character. As an actor in charades he had a local reputation, and as a singer was often in request; he also showed considerable skill as a conjuror. Thus, gradually, music and the drama seemed to be taking serious hold of the youth. No wonder, therefore, when he was eighteen, it was practically decided that he should go in for music thoroughly and seriously.

His first step was taken in 1880, when he went to Mr. Walter C. Hay, of Shrewsbury, one of the best-known musical men in Shropshire at that time. He remained with him about nine months, and during that period he gained a vast amount of musical knowledge and experience, for Mr. Hay was a many-sided man, conducting orchestras, choral societies, church choirs, etc. The teacher formed a very high opinion of his pupil—in fact, at the time, he prophesied that he would be "a second Sullivan"—a forecast that many people will agree was well founded. The happy and profitable time at Shrewsbury came to an end, and in the autumn of 1880 Edward German entered the Royal Academy of Music. There he was

placed under Dr. Steggall for the organ, Mr. Weist Hill, and later, Mr. Alfred Burnett, for violin—Mr. Banister was his teacher for theory, but afterwards he studied under Professor Prout for composition and orchestration. It was as a violinist that he first distinguished himself at the Academy, but Sir George Macfarren, the principal, seeing German's strong point, urged him to give attention to composition. While at the Academy he gained several prizes and medals, and some of his composi-



MR. EDWARD GERMAN.

tions—especially his *Te Deum* in F, the operetta, *The Rival Poets*, and his first Symphony (which was performed by the Academy orchestra, under Sir Joseph Barnby's direction, at a concert in St. James's Hall, July 16, 1887) made a most favourable impression. His progress at the Academy was in every respect excellent, and in 1887 he left. During his seven years' stay there, Edward German maintained himself—no easy task in addition to close study. He played the violin in many theatre orchestras and in some of Sullivan's operas; he also taught a large number of pupils. All honour to the young man, who must rarely have had a quiet hour of leisure, in order that he might fully equip himself for the work of his life.

It is said that every man has at least one splendid opportunity in life; if he accepts it, all is well; if he lets it pass, another chance may not

come along. It was in 1888 that Mr. German's opportunity came, thanks to Mr. Randegger, who suggested his name as conductor to Mr. Mansfield, the lessee of the Globe Theatre. As may be presumed, Mr. German accepted the position offered him, and he had an excellent orchestra of twenty-eight players. In 1889 Mr. Mansfield produced "King Richard III.," and Mr. German wrote the necessary music, which was universally acknowledged to be appropriate and good in every respect, and gained the warm approval of well-qualified critics. The overture from this work was performed later at the Crystal Palace, under Sir August Manns, of whom Mr. German speaks in the highest terms.

The success of the "King Richard III." music led the way to further work of a similar character. Sir Henry Irving, being impressed with it, requested Mr. German to write music for his production of "Henry VIII." This he undertook to do, and so excellent was the result that it stamped him at once as one of our foremost writers in that style of composition. The music is well known, especially the three charming dances, which constantly appear in concert programmes. So encouraged was Mr. German that, after careful consideration, he determined to give up teaching, and confine himself in future to composition—a decision that has proved to be a very wise one.

In 1892 the Gipsy Suite was performed at the Crystal Palace. A year later, incidental music for "The Tempter" was written; also a second Symphony in A minor, composed for the Norwich Festival, and afterwards played at the Crystal Palace, both performances being given under the conductorship of the composer. Later the music for "Romeo and Juliet" at the Lyceum was written, and in the same year the Symphonic Suite in D minor was composed for the Leeds Festival. Following that, Mr. German wrote music for "As You Like It" and "Much Ado about Nothing" (both given at St. James's Theatre); "Nell Gwyn" music (played at Prince of Wales's Theatre); English Fantasia and Symphonic Poem, "Hamlet," written for the Birmingham Festival in 1897; The Seasons, Symphonic Suite, written for the Norwich Festival of 1899; "A Rhapsody on "March Themes," composed for the Norwich Festival in 1902; and the "Welsh Rhapsody," written for the last Cardiff Festival.

Special mention must be made of Mr. German's operatic work. It will be remembered that on the lamented death of Sir Arthur Sullivan, amongst his papers was found the outline of an opera, entitled "The Emerald Isle." To Mr. German was given the commission to complete the work. But as he had to work on very little more than a skeleton, it was no easy task. The melodies only were given through almost the entire work, and in many places four, eight, or sixteen bars were left quite blank, and had to be filled in by what Mr. German

imagined Sir Arthur intended. But the result was thoroughly satisfactory, and in 1901 the Opera was produced at the Savoy Theatre with much success.

"Merrie England" was Mr. German's next important work, and was produced at the Savoy Theatre in 1902. Needless to say, it at once met with much appreciation by the public. "A Princess of Kensington," also produced at the Savoy in 1904, was his next composition. His latest success is "Tom Jones," now running at the Apollo Theatre, which has captivated the public ear. Of this work a very capable critic says:—

"To write a comic opera so as to please the least technical group of music-lovers and yet retain the regard of those who can appreciate a higher class of music is not so easy a task as it would appear from merely examining the score when completed. The light 'touch-and-go' style needs to be backed up by technical skill, if the music is to please more than one grade of musical folk. Edward German is essentially a melodious composer. He has the natural vein, and he works it. His great success as a composer has been much influenced by his natural flow of melody and keen rhythmical sense. His experience in more serious work has given him the fluency of imparting touches of effective scoring."

An equally favourable criticism might be extended to all the compositions Mr. German has given us.

Mr. German is a modest man, and strongly dislikes anything in the nature of an "interview." He is a diligent worker. His house is an old-fashioned residence in the N.W. of London, surrounded by trees, and shut in from the road by a high wall. He might be 100 miles from London, with the window of his study opening on to the lawn, and nothing but trees, flowers, and green grass to look upon. He finds the morning from 9 to 1, or the evening from 9 to 1 a.m., the best time to work; like many another man, the afternoon is with him a lazy time so far as serious composition is concerned. He has no regular method of work. Having got the libretto, the first thing to do, he says, is to settle your rhythm, and then the music flows naturally. He adds: "Every composer should write naturally, and not force some vein that is foreign to him, or he will surely find himself on the rocks." Would that many of our composers would follow that excellent advice.

Mr. German has served his generation well in giving us "sunshiny," inspiring, and delightful music, which is at the same time thoroughly sound. Long may he live to carry on his work.

BROAD NIB.

MR. W. P. PHILLIPS, senior member of Messrs. Phillips and Son, Music Salon, Newtown, North Wales, has been added by the Lord Chancellor to the roll of magistrates for the county of Montgomery. He has been organist of the English Congregational Church at Newtown for many years.

PRAISE THE LORD O JERUSALEM.

Ps. cxlvii, 12 & 13. Ps. lxxv, 13. Ps. civ, 24.

E. MINSHALL.

ORGAN.

Maestoso.

Gt. *ff* Sw. *p* Gt. *ff* Sw. *f*

Full. ♩ = 126.

Soprano.

Praise the Lord, Praise the Lord O Je - ru - sa - lem, Praise thy God, thy God O

Alto.

Praise the Lord, Praiseth Lord O Je - ru - sa - lem, Praise thy God, thy God O

Tenor.

Praise the Lord, Praiseth Lord O Je - ru - sa - lem, Praise thy God, thy God O

Bass.

Praise the Lord, Praiseth Lord O Je - ru - sa - lem, Praise thy God, thy God O

♩ = 126.

Zi - on, Praise the Lord O Je - ru - sa - lem, Praise thy God O

Zi - on, Praise the Lord O Je - ru - sa - lem, Praise thy God O

Zi - on, Praise the Lord O Je - ru - sa - lem, Praise thy God O

Zi - on, Praise the Lord O Je - ru - sa - lem, Praise thy God O

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rall.

Zi - on. Praise the Lord, Praise the Lord, Praise the Lord O Je -

Zi - on. Praise the Lord, Praise the Lord, Praise the Lord O Je -

Zi - on. Praise the Lord, Praise the Lord, Praise the Lord O Je -

Zi - on. Praise the Lord, Praise the Lord, Praise the Lord O Je -

rall.

$\text{♩} = 112.$

ru - sa - lem. He hath

ru - sa - lem. He hath

ru - sa - lem. He hath strengthened the bars, the bars of thy gates,

ru - sa - lem. He hath strengthened the bars, the bars of thy gates,

$\text{♩} = 112.$

strengthened the bars, the bars of thy gates,

strengthened the bars, the bars of thy gates,

He hath strengthened the bars, the

He hath strengthened the bars, the

rall.

And hath bless-ed thy chil-dren, thy chil-dren with in thee.

And hath bless-ed thy chil-dren, thy chil-dren with in thee.

bars of thy gates,

bars of thy gates,

rall.

Tempo I.

Praise the Lord, Praise the Lord O Je - ru - sa - lem, Praise thy God, thy God O

Praise the Lord, Praise the Lord O Je - ru - sa - lem, Praise thy God, thy God O

Praise the Lord, Praise the Lord O Je - ru - sa - lem, Praise thy God, thy God O

Praise the Lord, Praise the Lord O Je - ru - sa - lem, Praise thy God, thy God O

Tempo I.

Zi - on, Praise the Lord O Je - ru - sa - lem, Praise thy God O

Zi - on, Praise the Lord O Je - ru - sa - lem, Praise thy God O

Zi - on, Praise the Lord O Je - ru - sa - lem, Praise thy God O

Zi - on, Praise the Lord O Je - ru - sa - lem, Praise thy God O

rall.

Zi - on. Praise the Lord, Praise the Lord, Praise the Lord O Je - ru - sa - lem.

rall.

Zi - on. Praise the Lord, Praise the Lord, Praise the Lord O Je - ru - sa - lem.

rall.

Zi - on. Praise the Lord, Praise the Lord, Praise the Lord O Je - ru - sa - lem.

rall.

Zi - on. Praise the Lord, Praise the Lord, Praise the Lord O Je - ru - sa - lem.

$\text{♩} = 66.$ *Semi-Chorus or Full.*

mf The pas - tures are cloth-ed with flocks, the val - leys are

mf The pas - tures are cloth-ed with flocks, the val - leys are

mf The pas - tures are cloth-ed with flocks, the val - leys are

mf The pas - tures are cloth-ed with flocks, the val - leys are

$\text{♩} = 66.$

co-vered with corn, they shout for joy, they al - so sing, they shout for joy, they

co-vered with corn, they shout for joy, they al - so sing, they shout for joy, they

co-vered with corn, they shout for joy, they al - so sing, they shout for joy, they

co-vered with corn, they shout for joy, they al - so sing, they shout for joy, they

al - so sing, they shout, they sing, they shout, they al - so sing, they shout, they

they shout, they sing, they shout, they sing, they shout, they al - so
al - so sing, they shout, they sing, they shout, they sing, they shout, they al - so
they shout, they sing, they shout, they sing, they shout, they al - so
al - so sing, they shout, they sing, they shout, they sing, they shout, they al - so

sing; The pas-tures are cloth-ed with flocks, the val-leys are covered with corn, they
sing; The pas-tures are cloth-ed with flocks, the val-leys are covered with corn, they
sing; The pas-tures are cloth-ed with flocks, the val-leys are covered with corn, they
sing; The pas-tures are cloth-ed with flocks, the val-leys are covered with corn, they

shout for joy, they al - so sing, they shout, they al - so sing, — they

shout for joy, they al - so sing, they shout, they al - so sing, — they

shout for joy, they al - so sing, they shout, they al - so sing, — they

shout for joy, they al - so sing, they shout, they al - so sing, — they

The image shows a page from a musical score for the song "The Rose Tree". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The music is in 4/4 time, key of D major (two sharps), and includes tempo markings "rall." and "Full." with a tempo of 132. The lyrics are "shout they al - so sing -". The score is written on a grand staff with four vocal staves and a piano accompaniment staff. The piano part includes chords and arpeggiated figures. The vocal parts have lyrics written below them. The score is marked with "rall." and "Full." and includes a tempo of 132.

Lord how ma - ni-fold, how ma-ni-fold are Thy works, in wis-dom hast Thou

Lord how ma - ni-fold, how ma-ni-fold are Thy works, in wis-dom hast Thou

Lord how ma - ni-fold, how ma-ni-fold are Thy works, in wis-dom hast Thou

Lord how ma - ni-fold, how ma-ni-fold are Thy works, in wis-dom hast Thou

made them all, in wis-dom hast Thou made them all, O Lord, how ma - ni - fold, how

made them all, in wis-dom hast Thou made them all, O Lord, how ma - ni - fold, how

made them all, in wis-dom hast Thou made them all, O Lord, how ma - ni - fold, how

made them all, in wis-dom hast Thou made them all, O Lord, how ma - ni - fold, how

ma-ni-fold are Thy works, in wis-dom hast Thou made them all, in wis-dom hast Thou

ma-ni-fold are Thy works, in wis-dom hast Thou made them all, in wis-dom hast Thou

ma-ni-fold are Thy works, in wis-dom hast Thou made them all, in wis-dom hast Thou

ma-ni-fold are Thy works, in wis-dom hast Thou made them all, in wis-dom hast Thou

made them all. Praise the Lord, Praise the Lord.

made them all. Praise the Lord, Praise the Lord.

made them all. Praise the Lord, Praise the Lord.

made them all. Praise the Lord, Praise the Lord.

shout for joy, they al - so sing, they shout, they al - so sing, — they

shout for joy, they al - so sing, they shout, they al - so sing, — they

shout for joy, they al - so sing, they shout, they al - so sing, — they

shout for joy, they al - so sing, they shout, they al - so sing, — they

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked "rall." (rallentando). The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo marking "= 132." indicates the number of beats per minute.

Vocal Parts:

- Soprano: "shout they al- so sing—"
- Alto: "shout they al- so sing—"
- Tenor: "shout they al- so sing—"
- Bass: "shout they al- so sing—"

Piano Accompaniment:

- The piano part begins with a "rall." marking.
- It features chords and arpeggiated figures in both hands.
- A dynamic marking of "*ff*" (fortissimo) appears in the right hand during the final measure shown.

Full Score:

- The full score section at the bottom includes the piano accompaniment and the vocal parts.
- The piano part continues with a "rall." marking and a "*ff*" dynamic.
- The vocal parts continue their melody, ending with a final note.

Lord how ma - ni-fold, how ma-ni-fold are Thy works, in wis-dom hast Thou

Lord how ma - ni-fold, how ma-ni-fold are Thy works, in wis-dom hast Thou

Lord how ma - ni-fold, how ma-ni-fold are Thy works, in wis-dom hast Thou

Lord how ma - ni-fold, how ma-ni-fold are Thy works, in wis-dom hast Thou

made them all, in wis-dom hast Thou made them all, O Lord, how ma - ni - fold, how

made them all, in wis-dom hast Thou made them all, O Lord, how ma - ni - fold, how

made them all, in wis-dom hast Thou made them all, O Lord, how ma - ni - fold, how

made them all, in wis-dom hast Thou made them all, O Lord, how ma - ni - fold, how

ma-ni-fold are Thy works, in wis-dom hast Thou made them all, in wis-dom hast Thou

ma-ni-fold are Thy works, in wis-dom hast Thou made them all, in wis-dom hast Thou

ma-ni-fold are Thy works, in wis-dom hast Thou made them all, in wis-dom hast Thou

ma-ni-fold are Thy works, in wis-dom hast Thou made them all, in wis-dom hast Thou

made them all. Praise the Lord, Praise the Lord.

made them all. Praise the Lord, Praise the Lord.

made them all. Praise the Lord, Praise the Lord.

made them all. Praise the Lord, Praise the Lord.

made them all. Praise the Lord, Praise the Lord.

Anthems by Cathedral Composers

IN THE CHORAL ALBUM.

S. S. Wesley.

Ch. Ab.

2. Oh Lord my God (Solomon's Prayer). Staff, ad.; Sol-fa, rd.
 322. Blessed be the God and Father. Staff, ad.; Sol-fa, rd.
 519. The Wilderness. Staff, 4d.; Sol-fa, ad.
 649. Thou wilt keep him in perfect peace. Staff, ad.; Sol-fa, rd.
 651. O give thanks unto the Lord. Staff, ad.; Sol-fa, rd.
 653. Ascribe unto the Lord. Staff, 4d.; Sol-fa, ad.
 655. Wash me thoroughly. Staff, ad.; Sol-fa, rd.

Rev. Sir F. A. Gore-Ouseley.

430. From the rising of the Sun. Staff, ad.; Sol-fa, rd.
 549. It came even to pass. Staff, ad.; Sol-fa, rd.
 559. O praise the Lord with me. Staff, ad.; Sol-fa, rd.

Sir George J. Elvey.

359. Christ being raised from the dead. Staff, ad.; Sol-fa, rd.
 413. In that Day. Staff, 4d.; Sol-fa, ad.
 479. Arise, shine for thy light is come. Staff, ad.; Sol-fa, rd.
 670. O give thanks unto the Lord. Staff, ad.; Sol-fa, rd.
 673. I was glad when they said. Staff, ad.; Sol-fa, rd.

Sir John Goss.

277. O praise the Lord. Staff, ad.; Sol-fa, rd.
 296. Christ our Passover. Staff, 3d.; Sol-fa, rd.
 311. Behold I bring you good tidings. Staff, ad.; Sol-fa, rd.
 324. Praise the Lord, O my soul. Staff, 3d.; Sol-fa, rd.
 428. Almighty and merciful God. Staff, ad.; Sol-fa, rd.
 429. Blessed is the man. Staff, 3d.; Sol-fa, rd.
 431. If we believe that Jesus died. Staff, ad.; Sol-fa, rd.
 432. In Christ dwelleth all the fulness. Staff, ad.; Sol-fa, rd.
 503. The Wilderness. Staff, ad.; Sol-fa, rd.
 540. O taste and see how gracious. Staff, ad.; Sol-fa, rd.
 557. Stand up and bless the Lord. Staff, ad.; Sol-fa, rd.
 605. Fear not, O Land. Staff, ad.; Sol-fa, rd.
 676. I will magnify Thee. Staff, ad.; Sol-fa, rd.

J. L. Hopkins.

430. Hear the voice and prayer. Staff, ad.; Sol-fa, rd.
 548. Lift up your heads. Staff, ad.; Sol-fa, rd.
 555. With Angels and Archangels. Staff, ad.; Sol-fa, rd.

Samuel Wesley.

486. In Exitu Israel (English words). Staff, 4d.; Sol-fa, ad.

Thomas Attwood Walmisley.

431. Not unto us, O Lord. Staff, ad.; Sol-fa, rd.
 585. Father of Heaven. Staff, ad.; Sol-fa, rd.

Henry Leslie.

685. O have mercy upon me. Staff, 1 $\frac{1}{2}$ d.; Sol-fa, rd.

Vincent Novello.

Ch. Ab.

198. O come, all ye faithful. Staff, ad.; Sol-fa, rd.
 277. Therefore with Angels. Staff, ad.; Sol-fa, rd.
 621. The Lord is my strength. Staff, 1 $\frac{1}{2}$ d.; Sol-fa, rd.

Sir Robert P. Stewart.

558. Thou, O God, art praised in Zion. Staff, 3d.; Sol-fa, rd.
 561. If ye love Me, keep My commandments. Staff, ad.; Sol-fa, rd.
 677. In the Lord put I my trust. Staff, ad.; Sol-fa, rd.

Sir Joseph Barnby.

554. Make me a clean heart. Staff, ad.; Sol-fa, rd.
 625. It is high time to awake. Staff, ad.; Sol-fa, rd.

Sir G. A. Macfarren.

560. The Lord is my Shepherd. Staff, ad.; Sol-fa, rd.
 675. Hosanna to the Son of David. Staff, ad.; Sol-fa, rd.
 684. God said, Behold I have given you. Staff, 3d.; Sol-fa, ad.

W. T. Best.

674. The Lord is great in Zion. Staff, ad.; Sol-fa, rd.

W. H. Monk.

139. Hallelujah! for unto us. Staff, 3d.; Sol-fa, rd.
 144. The Lord is my strength. Staff, 1d.; Sol-fa, rd.
 303. If ye love Me, keep My commandments. Staff, 3d.; Sol-fa, rd.
 320. Now upon the first day of the week. Staff, 3d.; Sol-fa, rd.
 679. Blessed are they that alway. Staff, ad.; Sol-fa, rd.

Thomas Attwood.

234. Enter not into Judgment. Staff, ad.; Sol-fa, rd.
 432. Turn Thee again, O Lord. Staff, ad.; Sol-fa, rd.
 441. Turn Thy face from my sins. Staff, 1d.; Sol-fa, rd.
 556. Come Holy Ghost. Staff, ad.; Sol-fa, rd.

C. E. Horsley.

586. I was glad when they said. Staff, ad.; Sol-fa, rd.

Sir W. Sterndale-Bennett.

428. O that I knew where I might find Him. Staff, ad.; Sol-fa, rd.
 678. The fool hath said in his heart. Staff, ad.; Sol-fa, rd.

Henry Smart.

671. O God, the King of Glory. Staff, ad.; Sol-fa, rd.

In ordering be careful to specify Notation, thus:—24 Copies Choral Album, No. 385, STAFF; or otherwise:—
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The Sheffield Choir in a New Role.

THE world-famous Sheffield Choir, having achieved practically all that is humanly possible in the way of proving what a trained body of choristers can do, and having demonstrated that ability alike in London, Leeds, and numerous other English musical centres, as well as in Dusseldorf, Cologne, Frankfurt, and other Rhineland cities during their last year's triumphal tour of Germany, are now essaying a somewhat more difficult rôle. Their series of triumphs recently brought them under the notice of one of the largest firms in the talking-machine industry, and the suggestion was made that the choir should make a series of disc records with the company in question. Dr. Coward, the popular conductor of the Sheffield Choir, fell in with the idea, once he was convinced that the scheme was practicable and that there was a greater chance of success with this particular company than had been evidenced by the efforts of record-making companies previously. This was not a matter of great difficulty, for certain improvements had been effected of late which had a bearing upon the previous difficulty of making successful chorus records, and this, together with the fact that such artists as Mesdames Destinn and Hempel, of Covent Garden, Mr. Watkin Mills, Mr. Lloyd Chandos, Mr. Harry Dearth and the like had associated themselves with these records, proved in a convincing manner to Dr. Coward that the reputation of his fine chorus would be perfectly safe in being connected with Odeon records.

Accordingly the Odeon Company sent down a special recording staff, equipped with the necessary apparatus, and supervised by its recording-engineer, Mr. Arthur H. Brooks, to make, with the Sheffield Choir, a series of oratorio and other records. A hall at Messrs. Wilson and Peck's, Beethoven House, was specially arranged for the purpose, and on Saturday, July 13th, the selected members of the choir, chosen among themselves by popular vote, and under the bâton of their gifted conductor, Dr. Coward, assembled to give of their best for the delight of those musical people who, perhaps unable

to gratify their love by performing their own vocal or instrumental music, rely upon the talking-machine to supply their need.

Surely none can deny the right of the talking-machine to be placed among our best musical instruments when the Sheffield Choir will sing to us through its medium, and that even though we be a hundred miles from Dr. Coward's fine organisation. And what endless delight, and what tender associations and reminiscences would one of these magic Odeon records bring to a Yorkshireman in a far country—his choir, voices he has heard and known, his own lovely dales in the old country brought nearer to him by the sound of these familiar voices—think of the visions and possibilities conjured up by what lies behind the simple fact that the Sheffield Choir is making records! Why, even while the choir is touring Canada in the near future, we may be able to sit at home and listen to them just as they are singing to our cousins three thousand miles away.

The records made on July 13th include selections from the "Messiah," "Elijah," and "John Gilpin," as well as a number of unaccompanied part-songs. When the operations (conducted in semi-privacy, of course, for there are numerous secrets jealously guarded by the experts) were concluded, the recording-chief stated that the records from his point of view were very successful, though the necessary tests could only be made in London. So the discs, bearing impressions which stand for Dr. Coward's chorus, were carefully packed away in beds of cotton-wool—a precious freight that must not be subjected to any risks.

The Odeon Company have been the recipients of letters from the M.P.'s for the Sheffield divisions concerning this stroke of enterprise.

The Odeon Company ask us to state that in addition to the splendid work which Dr. Coward has done towards making the records a success, they desire to acknowledge the indefatigable efforts of the secretary of the Sheffield Choir, Mr. A. S. Burrows, by whom most of the arrangements on behalf of the choir were made.

Pen Points.

ANTHEMS and oratorios are, no doubt, often puzzling enough to youngsters, but the following story must be taken with the proverbial grain of salt. It was at Newcastle, and the choir were singing "We all like sheep have strayed." But they had not yet divulged the full secret, and the repeated announcement, "We all like sheep," caused two little personages considerable surprise. At last one was seen to lean over to the other and confidently remark: "I s'pose 'we all like mutton' is what they really mean." No doubt! But do they sing "have strayed" for "have gone astray" in the Newcastle version of *The Messiah*?

When, in 1831, Paganini was drawing crowds to the opera house at extravagant prices, the *Sunday Times* printed the following lines:

"What are they who pay three guineas
To hear a tune of Paganini's?
Echo—Pack o' ninnies!"

How many would to-day pay three guineas, and more, to hear the demon fiddler? I am a poor man (musicians are always poor), but I'd scrape the sum together somehow to hear Paganini scrape.

There seems to be increasing difficulty in getting composers to write new works for the great English music festivals, and I don't wonder at it. Festival committees are very stingy, and a musician who cannot count on continued life for a festival work is quite right in declining to waste his time on an oratorio or a cantata, for which he will be paid less than the *prima donna* who sings in it.

The money paid for one or two songs at a festival is in some cases so extravagant that the composer of good music might think himself lucky if he earned as much by a whole year's work. The public is, however, more interested in performers than in

the works performed, and the supply must meet the demand. 'Tis true, and, in Shakespeare's words, 'tis pity 'tis true.

An orchestral score without a part for the violins is indeed a novelty. But it exists, and it is not quite unique either. The work so curiously distinguished is Mehul's opera "Uthal," which was revived not long ago at Munich. The composer no doubt intended, by the prominence given to the violas, to produce a dreamy, gloomy colouring suitable to the Ossianic subject; but, to judge from a *mot* of Grétry, who offered a louis for the sound of an E string, the effect must be somewhat monotonous.

Brahms, it may be remembered, has employed the same method of orchestration in the Serenade in A, and in the first movement of the "Deutsches Requiem." If the plan were to be followed to any extent, it would be an unmistakable case for a Violinists' Protection Association.

A musical critic pretends to have discovered a curious difference between the male and the female composer. If, he says, you analyse the compositions of the ladies, you will be struck with the difference between the "external appearance" of their work and the same kind of composition by men. Take, for instance, song-writing. You will, as a rule, find that the accompaniments cover more octaves than a man's accompaniments.

The bass will go lower, and the upper part higher. Where the man will write a broken chord, the woman will put an arpeggio extended over two or three or more octaves, and perhaps the left hand will play it in octaves with the right hand. In nine cases out of ten the man's work will contain much stronger and deeper sentiment than the woman's, but it will not have the same exterior brilliancy. So, at any rate, says the musical critic.

Did you ever hear Rubinstein's pet joke? When Munkaczy's picture of "Christ before Pilate" was exhibited in New York, an art critic knowing scarcely anything of art went to the gallery to describe it. The secretary (as Rubinstein was fond

of relating) told him it was the greatest work of art since Rubens' time; but the critic, mistaking the sound of the name, wrote in a New York paper that Munkaczy's was "the greatest picture since Rubinstein."

Many of Sir Frederick Bridge's jokes are familiar. I heard one the other day which is certainly not familiar. Miss Peel—daughter of the late Speaker—was being married at St. Margaret's, Westminster. Bridge composed a little anthem for the ceremony, where, at the words, "We wish you good luck," an imitation of the chiming of Westminster bells was introduced. He is reported as having justified this pleasantry by asking, "What more appropriate for a Peel wedding than a wedding peal?" Comic papers, please copy.

A novel method of saying Mass has been adopted by the *curé* of La Martre, in the Department of the Var, owing to the fact that he has neither precentor nor choristers in his church. He has fitted up a gramophone in the chancel, which not only makes the customary responses, but also sings the canticles.

Mr. Hill, the well-known dealer in fiddles, tells a good story of one of his famous instruments. He had sold an Amati for several hundred pounds, and the instrument was to be sent to the purchaser's house near Sydenham. About ten at night the messenger boy who had been dispatched with the fiddle turned up at Mr. Hill's residence in great consternation.

There had been a slight accident on the line, and in his fright the boy had got out of the carriage forgetting the parcel. The loss was reported to the railway officials, but for several days Mr. Hill heard nothing. Then came the following letter:—

"DEAR SIR,—I found a fiddle of yours which that boy, careless yung beggar, left behind when the train went on again. I can't play more can't my missus. If you send a quid to address you can have the fiddle and welcom. Yours obejently —"

Needless to say, the "quid" was paid. The man had broken off the lock of the case, and had evidently been trying to give the neighbours a tune.

MAJOR FORTH.

Random Recollections—Musical and Otherwise.

BY A COUNTY ALDERMAN.

(Continued from page 75.)

THE difficulty in the selection of tunes reminds me of an acquaintance of my early days who was a terror to our choir leader. Old Kitty was a gaunt old figure, possessed of a most penetrating voice, always out of tune, who sang a note or two behind every one else. Over and over again the choir tried to circumvent her by trying new tunes with which she was unacquainted, but at the end of the third verse or so Kitty was sure to join in far above every one else, to the confusion of the choir. During the sermon Kitty settled down to a quiet snooze.

I can see her now with her enormous bonnet, which had a great "poke," and swayed to and fro, while its owner slept the sleep of the just. I recollect a lady friend of mine being much annoyed during the service by feeling little regular taps upon her shoulders. At last she turned round to find it was the gigantic "poke" during its customary rotation. I wonder how Kitty gets on in the Heavenly Choir; and what would she think if she revisited our church with its organ recitals and Bach's Fugues, and so forth.

It was difficult to educate old-fashioned people to the new music. I recollect, on one occasion, sitting behind an elderly maiden lady at a grand concert in our town when Mr. Henry Leslie had brought down an orchestra who were performing classical music. After an overture had been in full swing for ten minutes, the lady turned round to me and said, "Mr. —, how very long the band takes to tune up!"

It is almost impossible to conceive the advance in musical taste and culture since the days to which I referred in the May issue of the JOURNAL. The present generation have much to be grateful for in the facilities for obtaining good and cheap music. What trouble it must have been to copy music! I have volumes of songs beautifully copied by my mother and aunts, who played upon the first piano in our town, which I still possess. The introduction of new tunes was very gradual, many of them coming from over the Atlantic. I well recollect the delight with which my father and mother tried over "Missionary," by Lowell Mason; and others occur to me, no doubt familiar to many—"Merrington" to "Jesus, lover of my soul," "Silchester" to "Sweet is the work," "Boylston," etc. What an advance too in the hymns themselves! I have just been refreshing my memory with "Sternhold and Hopkins," of which I have many copies in the Appendix to Old Church Services. Can any one imagine that a congregation would ever have sung such a verse as—

"Let his posterity be quite
Destroyed and never tried,
Their name outblotted in the age
That after shall succeed.
Let not his father's wickedness
From God's remembrance fall,
And never let his mother's sin
Be done away at all."

It would be interesting to ascertain from some of your experienced contributors their recollections of the kind of music which has impressed them most as an aid to religious worship. No doubt it is often the association connected with some of the older tunes of one's childhood which affect us most deeply. How the familiar strain of those days thrill one with emotions in later years. I conducted a little children's service for over forty years, and only this week I heard from a "Doctor of Music," now organist at a cathedral in one of our greatest colonies, in which he speaks of his "recollections so tender and so happy," "not the least haunting of them are my memories of the children's services." One of our favourite hymns, which never seemed to grow old (though words and melody are far from perfect), was the familiar "There is a happy land" to the well-known "Indian Air." I shall never forget when my wife and myself were returning from a reception by His Holiness Pope Leo X. After witnessing the gorgeous ceremonies of the Papal Mass in the Sistine Chapel, and receiving the blessing of His Holiness, we drove past the beautiful American Episcopal Church in the Via Nazionale, Rome, when its melodious chimes burst forth in the same familiar strains, "There is a happy land." It brought our little children's ser-

vice so near. I remember an old acquaintance of my boyhood, who attended the parish church very regularly. His knowledge of music was very elementary, and it used to be said that whatever tune the choir sang, he always turned off into "Oh, that will be joyful." I suppose the melody was catching.

What unconventional ways our fathers were accustomed to! I remember being at a country church on Christmas Day long ago; the old rector had been very kindly entertaining several parishioners who led lonely lives to dinner, and was, perhaps, a little confused with his hospitality. But the congregation were also confused, when on hearing the rector give out a hymn, which we all got up with our books open to sing, he exclaimed, "Oh, it's the wrong place; let us pray." He was a most kindly and hospitable old gentleman, and often used to invite friends to his table. It was somewhat embarrassing, however, as his wife had a large number of cats, which all had to be fed in the intervals of the meal. On one occasion a lady relative of mine was much put out, in common with the rest of the company, when a favourite cat put its head in a silver cream jug, from which it could not be extricated for some time and with much difficulty, and after the favourite had bumped it up and down the room for a considerable period. The old rector and his wife are dead long ago, but their kindly ways will long be remembered, for they were friends with every one in the parish, both "Church and Chapel."

But your readers will be getting weary of my loquacious pen, and I must draw to an abrupt close.

MUSICAL COMPETITION FESTIVALS.

ON July 2nd the third annual conference of the Association of Musical Competition Festivals was held at Messrs. Broadwood's, Conduit Street, W., Lady Mary Forbes-Trefusis being in the chair.

Miss Wakefield, one of the hon. secretaries, read a useful paper on "How to Put Competition Festivals on a Permanent Footing." Finance was the crux of the whole question. The subscriptions should be a third of what was required for the whole. They could not expect with no State support for music that they should do without private support.

Mr. W. H. Hadow spoke on his "Impressions of Competition Festivals," etc. He was doubtful whether the test pieces were not sometimes too difficult. He was also of opinion that more attention should be given to choral rather than solo singing.

Dr. H. Walford Davies spoke on "Maintenance of Pitch in Choral Music." He thought flattening was almost always due to carelessness, that tenors were the chief culprits, and the major third of the chord the cause.

Dr. McNaught spoke on "Points from Competition Schedules."

It was announced that during the year the membership of the Association had grown from 200 to 400. A prize of £5 is to be offered for a short choral work.

Hull Wesleyan Mission.

OPENING OF THE NEW ORGAN BY MR. J. A. MEALE, F.R.C.O.

THE magnificent new organ built by Messrs. Forster and Andrews at the Queen's Hall Wesleyan Mission was opened amid great enthusiasm on Thursday, July 4th, by the talented organist, Mr. J. A. Meale, F.R.C.O. (director of the music at the Hall), who was assisted with vocal numbers by Mr. Alexander Tucker, the well-known London bass. A dedicatory service was held in the afternoon, when the organ was formally unlocked by Mrs. A. L. Fillingham, to whom was presented a

golden key as a memento of the occasion. The organ was erected in a great measure as a memorial to her late husband, the Rev. A. L. Fillingham, the first superintendent of the Mission, whose death last year caused such widespread sorrow. Following the formal opening, a telling sermon on "Cheerfulness" was preached by the Rev. F. L. Wiseman, of Birmingham (an accomplished musician).



MR. J. A. MEALE, F.R.C.O., AT THE ORGAN.

The evening was given up to the organ and vocal recital by Mr. Meale and Mr. Tucker, and their programme was received with immense favour by the crowded audience, which contained the Mayor of Hull and several of the Councillors, notably Councillor Pybus, whose zeal and energy connected with the Mission is very great.

The specification of the organ was prepared by

Mr. Meale, and is in some respects unique. It stands as follows:—

Manual Compass CC to C (61 notes). Pedal Compass CCC to G (32 notes).

Great Organ.

1. Double Open Diapason	..	16 feet	61 pipes
2. Large Open Diapason	..	8 "	61 "
3. Small Open Diapason	..	8 "	61 "
4. Clarabella	..	8 "	61 "
5. Doppelflöte	..	8 "	61 "
6. Dulciana	..	8 "	61 "
7. Principal	..	4 "	61 "
8. Harmonic Flute	..	4 "	61 "
9. Fifteenth	..	2 "	61 "
10. Twelfth	..	2 2/3 "	61 "
11. Mixture 3 ranks	..		183 "
12. Tromba	..	8 "	61 "
13. Clarion	..	4 "	61 "

Swell Organ.

1. Lieblich Bourdon	..	16 tone	61 pipes
2. Open Diapason	..	8 feet	61 "
3. Rohrflöte	..	8 tone	61 "
4. Viol d'Orchestre	..	8 feet	61 "
5. Salicional	..	8 "	61 "
6. Voix Célestes	..	8 "	49 "
7. Waldflöte	..	4 "	61 "
8. Gemshorn	..	4 "	61 "
9. Flageolet	..	2 "	61 "
10. Mixture 3 ranks	..		183 "
11. Contra Fagotto	..	16 "	61 "
12. Horn	..	8 "	61 "
13. Oboe	..	8 "	61 "
14. Vox Humana	..	8 "	61 "
15. Clarion	..	4 "	61 "
16. Tremulant	..		

Solo Organ. (Enclosed in Swell Box.)

1. Viol d'Orchestre	..	8 feet	61 pipes
2. Voix Célestes	..	8 "	49 "
3. Dulciana	..	8 "	61 "
4. Lieblich Gedact	..	8 tone	61 "
5. Flauto Traverso	..	4 feet	61 "
6. Harmonic Piccolo	..	2 "	61 "
7. Tubular Bells	..		25 "
8. Corno di Bassetto	..	8 "	61 "
9. Orchestral Oboe	..	8 "	61 "
10. Musette	..	8 "	49 "

Side Drums by Pedal.

Thunder Pedal.

Bird Whistle.

Pedal Organ.

1. Acoustic Bass (32 notes from Pedal No. 3)	..	32 tone	
2. Open Diapason	..	16 feet	32 pipes
3. Sub Bass	..	16 tone	32 "
4. Lieblich Bourdon (32 notes from No. 1 Swell)	..	16 "	
5. Violone (32 notes from No. 1 Great)	..	16 feet	
6. Bass Flute (32 notes from Pedal No. 3)	..	8 "	12 "
7. Principal (32 notes from Pedal No. 2)	..	8 "	12 "
8. Trombone	..	16 "	32 "
9. Trumpet (32 notes from Pedal No. 8)	..	8 "	12 "

Couplers.

- | | |
|-------------------------------|-------------------------------|
| 1. Swell to Great. | 10. Swell to Pedals. |
| 2. Swell to Solo. | 11. Solo to Pedals. |
| 3. Swell Sub-Octave. | 12. Solo to Great. |
| 4. Swell Super-Octave. | 13. Solo Sub-Octave. |
| 5. Swell Octave to Great. | 14. Solo Super-Octave. |
| 6. Swell Sub-Octave to Great. | 15. Solo Sub-Octave to Great. |
| 7. Swell Octave to Solo. | 16. Solo Unison Off. |
| 8. Swell Sub-Octave to Solo. | 17. Great to Pedals by Pedal. |
| 9. Swell Unison Off. | |

Accessories.

Six Combination Pistons to Great—2 adjustable.
 Six Combination Pistons to Swell—2 adjustable.
 Four Combination Pistons to Solo—2 adjustable.
 Four Composition Pedals to Great and Pedal.
 Four Composition Pedals to Swell.
 Balanced Solo Pedal.

Balanced Swell Pedal.
 Balanced Crescendo Pedal (compound).
 Case of Canary Wood, Stained and Polished, designed by the Builders.
 Front Pipes Silvered.
 Tubular Pneumatic Action throughout.
 Detached Console of Oak.
 Splayed Jambs.
 Blown by an Electric Motor.

The total cost is about £2,000, half of which Mr. Carnegie has given.

Mr. Meale is one of our most promising young organists. He is very capable, and his programmes are attractive and artistic. He has already done much recital work. In June he gave a much-appreciated recital at the Crystal Palace in connection with the Nonconformist Choir Union Festival. He hopes to give weekly performances on his new organ next season.

Echoes from the Churches.

Anthems or Part Songs from our Publisher's Catalogue to the value of Five Shillings (marked price), will be sent every month to the writer of the best paragraph under this heading, the winner to make his or her own selection. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. C. R. Dajorne.

METROPOLITAN.

BROMLEY.—The recent West Kent S.S. Union Eisteddfod was a great success, over 600 entries having been received. Madame Kate Webb, Miss Rose A. Eynon, Miss E. Jarvis, Mr. Alexander Tucker, Mr. E. Potter, F.R.C.O., Rev. Carey Bonner, and Mr. Geo. Merrilt were the musical adjudicators.

CITY.—Under the direction of Mr. C. J. Dale the London Wesleyan Choir Union held a successful annual festival in Wesley's Chapel. The first part of the programme consisted of a full musical service, including an introit, Magnificat, Nunc Dimittis, and three hymns, rendered with power and expression. Rev. Dinsdale T. Young preached from 1 Chron. xxv. 3, "Who prophesied with a harp," and instanced several cases in the Scriptures in which singing was a form of prophesying—i.e., conveying a message of Divine truth. He urged that musical gifts should be regarded by their possessors as a sacred trust to be devoted to the service of God and humanity. A number of selections from "Elijah" were afterwards given. On Saturday, July 6th, the annual excursion of the City Temple choir took place. Happily the clerk of the weather decided to be kind, and only favoured the party with one insignificant shower. Cambridge was the place visited, and about fifty choir members took advantage of the opportunity of exploring this beautiful and historic part of the world. On arrival at the University city, the remainder of the morning was devoted to visiting several of the colleges, and after lunch most of the party might have been seen on the River Cam. One of the most enjoyable features of the day was the service in King's College Chapel at five o'clock, which was attended by practically the whole party. The whole day passed off without any untoward occurrence, and the excellent arrangements that had been made for the comfort of the party by the excursion committee—Mr. George Tidy, Mr. A. J. Seager, and Mr. A. J. Hawkins—were much appreciated.

HARRINGAY.—The choir of the Congregational Church, under Mr. Rowley's able conductorship,

gained a first prize in one of the choral competitions recently held at Alexandra Palace.

STOKE NEWINGTON.—On Thursday, June 13th, the Primitive Methodists were greatly in evidence on the occasion of the opening of a new organ, an instrument of sweet and powerful tone and admirable appearance, in their church at Northwold Road. The proceedings opened with a dedicatory service at four o'clock in the afternoon, presided over by Dr. Leslie Durno, supported by Mr. T. Hart-Davies, M.P., Councillor F. Thorne (Mayor of Poplar), Rev. J. Morgan Gibbon (Stamford Hill Congregational Church), Revs. Geo. Litten and A. J. Ward (ministers of the church). The Rev. Geo. Litten, in an explanatory statement, referred to the long-felt necessity for such an instrument. The Rev. James Dobson, his predecessor, had started a fund, and Mr. Shrimpton, the choir-master, had pushed the scheme so zealously that at last their great desire had been realised. Miss Lucie Johnstone, amid applause, proceeded to unlock the doors of the organ, and in a few well-chosen words declared the instrument open to the glory of God. It seemed to her, she said, that when a new organ was introduced into a church a new era was entered upon, and she was convinced that congregations worshipped God more fittingly where the music was good. Mr. William C. Webb, F.R.C.O., delighted the assembly with a demonstration of the power and quality of the instrument by opening with Guilman's "Marche Religieuse," Miss Johnstone following this by singing in an impressive manner Lewis Carey's "Nearer my God to Thee." In the evening the church was crowded for an organ recital and sacred concert, Mr. Webb again displaying his artistic skill at the new organ (his programme will be found in another column), and Mr. Victor Shrimpton conducting a choir of some fifty voices, which achieved distinct success in the rendering of well-known choruses and anthems. The soloists on this occasion were Miss Gertrude Hart (of the City Temple), and Mr. Charles Baldwin, a tenor of exceptional ability, whose clear and pleasing voice was heard to great advantage in Mendelssohn's solos, "If with all your hearts" and "Sing ye praise." Miss Hart's beautiful rendering of "Hear

ye, Israel" evoked great applause, whilst her second contribution from the "Messiah," "Come unto Him," interpreted with much feeling, was none the less effective. The rendering of the well-known duet, "Love Divine" (Stainer), was the occasion of unbounded enthusiasm, the soloists, after repeated acknowledgments, being compelled to give a repetition of this favourite number.

PROVINCIAL.

BODMIN.—Owing to differences of opinion with some of the officials, Mr. H. M. Lamerton, for over sixteen years organist and choirmaster at the Wesleyan Church, has resigned the post, and in spite of requisitions from members of the congregation and choir his resignation has been accepted by the trustees. As a result the members of the choir met and passed a resolution declaring their confidence in Mr. Lamerton and their intention to vacate their seats in the orchestra in order to show their disapproval of the action of certain members and officials of the church.

DARLINGTON.—A new organ, costing £700, has been erected in the Congregational Church.

HAMMERSMITH.—At a social meeting of the members and friends of Albion Congregational Church, Dalling Road, Mr. C. G. Bell, who has just completed twenty-one years' service as organist at the church, was presented with a handsome silver rose bowl. The Rev. A. R. Shrewsbury, the minister, Mr. Walter Cooper, on behalf of the choir, and Mr. Dalby, church secretary, all spoke in warm terms of Mr. Bell's services, and of his genial disposition. Mr. Bell made a neat speech in reply, and acknowledged the kindness and sympathy he had always received from minister, deacons, and members of the choir.

HYTE.—Recently the local Nonconformist Choir Union, under the conductorship of Q.M.S.I. Bostock, gave an excellent concert, the choral items being those sung at the Crystal Palace on June 22nd. All the pieces were well rendered and much appreciated. The soloists were Miss May Evenden, Miss Daisy Howe, Miss H. Worthington, and Mr. H. Stainer. Miss E. M. Owen, L.R.A.M., ably presided at the piano, and Mr. Crimp at the harmonium. A small orchestra of strings gave able assistance. Mr. Blunden, the hon. sec., carried out the arrangements successfully.

LEICESTER.—Mr. Allen Lankester, the esteemed hon. organist of Bond Street Congregational Church, has been presented with an oak roll-top desk and revolving chair in recognition of twenty-two years' service.

LIVERPOOL.—The Sunday School anniversary services in connection with Stuart Road Methodist Free Church were held recently. The preacher at the morning and evening services was the well-known Protestant Reformer, Mr. George Wise. At the morning service Mr. Wise preached on "Jesus and the Child." The morning anthem (sung by the choir) was, "The Lord hath prepared" (Smallwood). In the afternoon, Mr. Robt. Kuen presided. The service consisted of solos, action songs, recitations, and a short flower song service, given by the scholars. The little folk did their work exceptionally well, and Miss S. F. Moore and Mr. Walter Stewart are to be congratulated on producing most pleasing results. At the evening service the church was crowded, forms and chairs having to be placed in the aisles and at any other convenient part of the building. Mr. Wise

preached on "The New Theology and Christ." The anthem, "I will sing of the mercies of the Lord" (Darnton), was well rendered by the choir, and the morning anthem was repeated at this service. The special hymns (Selection M, published by THE MUSICAL JOURNAL), were well rendered by the choir and children, and when the services were concluded, everybody went away feeling that the 1907 anniversary was the best ever held at Stuart Road.

NEWENT (Glos.).—At the recent anniversary of the Congregational church, a contingent of the choir from Southgate Congregational Church, Gloucester, gave a performance of music under the direction of their organist, Mr. Franklin Higgs. Some of the pieces from this year's Crystal Palace selection were given; and, interspersed with solos, etc., made a very interesting and effective programme. Rev. Kenfig Morgan warmly acknowledged the kindness of the city choir for their practical sympathy and help, in thus visiting their smaller sister church, and adding to the pleasure of the anniversary.

NOTTINGHAM.—A new organ has been erected in Circus Street Congregational Hall at a cost of £570.

OSWESTRY.—The choir and congregation of the Presbyterian Church recently held their eighth annual psalmody festival. The choir, which was considerably augmented for the occasion, this year ventured on a very ambitious programme, for, in addition to the sixteen hymn tunes and the chant comprising the Presbytery programme, they undertook four anthems, viz., Mendelssohn's "How lovely are the messengers," Coleridge Taylor's "By the waters of Babylon," Elvey's "The eyes of all wait on Thee," and Beethoven's Hallelujah Chorus. The second and last of these taxed the capabilities of the choir to the uttermost, and for so comparatively small a combination they came through the ordeal in a manner creditable alike to themselves and their esteemed choirmaster, Mr. Evan Jones. Mr. David Jenkins, Mus. Bac., conducted. The soloists were Miss Lalla Parry, A.R.C.M., who sang at the afternoon meeting Handel's "O rest in the Lord" and "Peace and Rest," and Mr. David Jenkins, whose contributions were "In the secret of His presence" and "All as God wills." Mrs. T. D. Parry, the church organist, proved herself a capable accompanist. She also played with nice effect a number of voluntaries.

RICHMOND, SURREY.—For many years past it has been the custom at the Vineyard Congregational Church to hold in the month of May a spring festival which has taken the form of combined flower and choral services. The annual event took place on Sunday, May 26th, when the church wore a beautifully bright and fresh appearance, being decked out with a varied collection of spring flowers and foliage. The services were conducted morning and evening by the pastor, the Rev. Archibald Johnstone. At the earlier service the "Te Deum" was sung to Lyne in D flat, a worthy setting to the old Latin hymn. There was a large congregation present in the evening, when the choir had been announced to give a selection from Haydn's oratorio, "The Creation," the concluding chorus in the second part of which, "Achieved is the glorious work," being sung as an anthem before the sermon. The preacher, in a discourse upon music, as a gift of God, expressed his high appreciation of the work of the choir during the year, and testified to the loyal and ungrudging way in

which the members rendered their services. At the close of the sermon the choir sang Part I. of Haydn's oratorio, and, as usual, relied on its own voluntary members for both solos and choruses. The soprano solos were shared by Mrs. F. E. Lyne and Miss Lilian Lenzer. Mr. Harry Tubb sang the dramatic bass recitatives in excellent manner, while Mr. F. C. Wheeler gave a fine rendering of the difficult and exacting "Rolling in foaming billows." Mr. Sidney Deayton sang the tenor recitatives, including "In splendour bright," and Mr. T. W. Bishop the air, "Now vanish before the holy beams." Mrs. Lyne and Messrs. Bishop and Tubb formed the trio in the always popular "The heavens are telling," which spiritedly-sung chorus concluded the selection. Miss Jessie Matthews did excellent work at the organ throughout the day.

SUNDERLAND.—The Sunday-school anniversary services were held at Roker Congregational Church, Sunderland, on June 23rd, 24th, and 30th last. The music used was the JOURNAL Selection M (supplemented with tunes by Lane Frost, Hiles and Ferris Tozer). The singing of the children very much impressed the various preachers and speakers, and all were very pleased with the selection of music. The anthem in the evening services was "The day is past and over" (J. C. Marks, jun.), the solos being taken by Miss Isabel Price and Mr. E. B. Frail. The whole performance reflects great credit on the choirmaster, Mr. E. B. Frail. The collections reached a record figure.

Correspondence.

THE NEW METHODIST HYMNAL.

To the Editor of THE MUSICAL JOURNAL.

DEAR SIR,—I have been very much interested in the articles which have appeared in your valuable paper, from time to time, respecting the introduction of the new Wesleyan Hymn Book, and particularly so in the comments contained in your June issue.

I have the honour of being choirmaster at our Wesleyan church here, in a scattered country district, and at your invitation I will venture to give you my opinion, or rather relate my experience, briefly, hereon. In the first place our people only gave the New Hymnal a cold reception, especially seeing that it meant purchasing new editions, and people with families were generally averse to its adoption.

We have a choir of twenty members, and these, of course, required tune books, which the trustees were supposed to provide, but the choir had to "get up" something to defray the cost. You will readily understand that all this goes a long way to prejudice the mind upon a new introduction.

We are certainly getting more used to the hymns and tunes now, but I could relate some striking incidents, amusing and otherwise, if I dared to trespass on your valuable space. I have known as many as five new hymns ("irregular metre") at two services. A worthy layman possibly has been preaching, or attending some anniversary services the previous Sunday, where for weeks these particular hymns have been practised for the occasion. He takes a fancy to them, and the next time he goes out to preach he selects the same hymns, and particularly asks that "the tunes set to them" may be sung.

In all probability he does not arrive until five minutes before commencing, or possibly five minutes late, and then springs two or three new tunes on to a country chapel choir! You can well imagine the result.

Members of the congregation have often said to me, "If you are going to make the Divine service a singing practice I will worship at home"; when, as a matter of fact, I was quite innocent of the charge.

Things are certainly getting a little more into shape now, though we are at a disadvantage in not being able to get the hymns before the service. Our choir secretary has written time after time to the brethren appointed for their hymns, but in nine cases out of ten he never gets a reply. The result of this indifference is that they are politely asked to change their hymns to the convenience of the congregation. Sir Frederick Bridge is undoubtedly a master musician, but he certainly fails to understand the need of a Methodist congregation, and some of the really good tunes he has revised out of recognition, and splendid tunes he has omitted altogether.

We give a solo, duet, or short anthem every Sunday night, but if there is not good congregational singing I do not enjoy the service, nor does any one else. When this fails, Methodism will lose her power to a very large extent.—Yours faithfully,

Gargrave.

B. C. W.

To the Editor of THE MUSICAL JOURNAL.

DEAR SIR,—Referring to the paragraph in your June issue of the JOURNAL, relative to the Methodist Tune Book, and the remarks of the "pessimist" thereon, permit me to say as one connected with the psalmody of Wesley Church in this town for many years—I can honestly say without fear of contradiction, that the introduction of the book "has proved up to the hilt" of inestimable value, not only to the Church but the Sunday-school as well.

As far as I am able to discern, we have lost none of the "old Methodists," and the wealth of the Hymn and Tune Book has been the means of creating a deepened interest amongst the "young Methodists," who take a real pleasure in the singing of the hymns and tunes set to them, which appeal to them more forcibly, and to the higher nature of our young folks, than did the "old book," which was in vogue for so many years. As for my choir, the members prize it very highly, and the thanks of the Methodist Church throughout the land are deeply indebted to Sir F. Bridge and others who have gone to so much trouble in the production of this book, which is the finest in existence.

For two years we have chosen our S.S.A. hymns and tunes from its pages, and hope to do so for many a year yet.

We have left to us a goodly number of the "old tunes" in the appendix, and which we use occasionally in our services, more especially for those who are "advanced in years." We should be very loath indeed to part with the more modern tunes and the choice hymns of such real true sentiment which one appreciated in our church, school, and in the homes of our people. I am confident the book has been the means of drawing many into our services, and I cannot but think it can yet be made a mighty power for good in the years to come. Its introduction has not locally injured the

congregational singing, but vastly improved it.—
Yours sincerely, FRED C. TUCKER,

Choirmaster of Frome Wesley Church, and Con-
ductor of Frome Free Church Choral Union.

To the Editor of THE MUSICAL JOURNAL.

DEAR SIR,—It is very gratifying to learn from the correspondence upon the new Wesleyan tune book that in some churches its introduction has effected a great improvement in congregational singing. I am sorry I cannot speak in the same decided way, for while the choir and a proportion of the congregation are enthusiastic over the new book, our congregational singing does not improve because, as your correspondent puts it, the people have not "a mind to work." Our congregational singing has always been of a slipshod and lakadaisical character, and the new book has not made much difference. The shape of the building perhaps makes against good solid congregational singing. I consider good, hearty singing by the congregation should be aimed at, and it is a real disappointment to me that we do not get it. But certain it is that our congregational singing has not suffered owing to the introduction of the new tune book.

But while the new tune book does not seem to have improved our congregational singing, its introduction has made a marked change for the better in the choir singing. Several points in the new book seem to me to have contributed towards this. The fitness of many of the tunes to the words to which they are set is excellent, for example, 431, 243, 447. This fitness, of course, appeals to and requires more intelligence in interpretation, at the same time lending itself altogether to bringing out the beauty of the words, and the truth conveyed.

This feature of the book appeals strongly to the younger section of our church, and, while we must not be impatient with the few who never will love anything but the old tunes, we must not forget that, as this younger section will be the standard bearers of the near future, the strong appeal that the new book makes to them constitutes its strongest justification.

Of course, we need to avoid having too many new tunes in a service, of which fact most choir-masters often get reminded; but after having used the new book for two years, I am often in doubt as to what is a *new* tune. It is frequently my experience, after singing a tune, which has become an old friend to the choir, to hear from different quarters some intimations of dissatisfaction because we had sung another *new* tune. Congregations need to be reminded that the minister and not the choirmaster chooses the hymns. If the choirmaster had a little choice, an avalanche of new tunes in one service might be avoided, and I am asking the ministers in my circuit to allow me to choose one for each service. My idea for this is to be able to put in an old well-known one when the hymns chosen by the minister are mostly new, and, as occasion offers, to get some of the new ones sung so as to make the congregation quite familiar with them. I am convinced of this, that if more discretion was allowed to the choirmaster in this matter, always supposing him to be in sympathy with the cause, the new tune book might be made an instrument of great good, and instead of its being answerable for a decrease in our membership, it would be the means of increasing the churches' adherents.—Yours faithfully,

W. THACKER,
Choirmaster, Warwick Wesleyan Church.

THANK YOU.

To the Editor of THE MUSICAL JOURNAL.

DEAR SIR,—Will you kindly permit me, through the medium of the MUSICAL JOURNAL, to thank the friends who have sent me messages of sympathy during my recent illness, beginning with a telegram signed by the President and Committee of the Nonconformist Choir Union, despatched during the Festival Concert at the Crystal Palace on June 22nd, and continued till this week.

These kind messages helped to console me in my disappointment and support me in my weakness.

I should like to publicly thank Messrs. Croger, Bryant, and Ainger for so willingly and heartily jumping into the breach at a moment's notice and doing secretarial work that I had hoped to have performed.

By the time this acknowledgement is in print, I hope, in the providence of God, to be enjoying my usual good health, and looking forward to the twentieth annual festival of the N.C.U. in 1908.—
Yours truly,

ARTHUR BERRIDGE,

Secretary, Nonconformist Choir Union.
24, Wallingford Avenue, North Kensington, W.

TONIC SOL-FA ASSOCIATION.

ON June 29 this association celebrated the jubilee of Crystal Palace Festivals, when a large number of enthusiasts met at Sydenham. The juvenile choir, drawn from 62 London and four provincial schools, conducted by Mr. Filmer Rook, gave an excellent concert, the programme being popular and good. Later in the day a choir of "grown-ups" (about 2,000 voices) occupied the Handel Orchestra, and, with an orchestra of 250 players, gave a creditable performance of various choruses under the conductorship of Mr. L. C. Venables.

The choral competition was keen. The "Curwen" Silver Challenge Shield was carried off by the Select Choir, Mile-end, E., conducted by Mr. G. Day Winter. To the Essendine Choral Society, Paddington, conducted by Mr. W. Kendall, was awarded a silver cup; and the third prize, a gold-mounted bâton, was allotted to the Keighley Institute Choir, conducted by Mr. W. S. Wilkinson. In the sight-singing competition the Borough of Greenwich Choral Society, conducted by Mr. C. Nixon, was successful. Mr. Granville Humphreys was the adjudicator.

To Correspondents.

We regret we have to hold over "Recital Programmes" till September issue.

A. T. R.—Your tune is melodious, but there is nothing very original or striking about it.

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C. F. O.—Your organ specification would be much improved if a stopped diapason was added to the Great and an oboe to the Swell.

The following are thanked for their communications:—T. J. (Chester), W. F. (Boston), A. A. (Glasgow), C. M. T. (Guildford), J. M. (Paddington), R. S. (Highgate), F. C. (Hatfield), W. R. (Birmingham), J. R. S. (Whitby).



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